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AMERICAN ART NEWS.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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SPECIAL ANNOUNCEMENT.

With this issue the AMERICAN ART NEWS will, as usual during the summer, appear monthly until the 15th of October next, when the weekly issues will be resumed.

The regular summer MONTHLY issues will be published on Saturdays' June 18, July 16, August 20 and September 17.

ART DIRECTOR AT ROME.

The recent appointment through the State Department at Washington, of Mr. Harrison S. Morris, formerly Director of the Pennsylvania Academy of Fine Arts, as American Director at the great International Art Exposition to be held in Rome next year to celebrate the fiftieth anniversary of Italian Independence, should be acclaimed by all American Art lovers. Mr. Morris is eminently qualified for the important post and his appointment almost ensures the best and most representative exhibit possible of American Art in the storied city.

It is a pleasure indeed to note an appointment as Art Director by the Government which would appear to have been made from other than political

considerations. It is an instance of the hour finding the man and the man his hour.

EXPOSITION BUREAU NEEDED.

The fact that the United States is entirely unrepresented at the International Exposition at Brussels, recently opened, at least in the Fine Arts Department, that, only at the last moment and through the offices of the Bureau of American Republics at Washington there was sent a collection of American pictures to the International Expositions at Buenos Ayres and Santiago in South America this summer, and the further fact that unless more haste is employed we shall be poorly represented, if at all adequately, at the great International Art Exposition at Rome next winter, emphasizes the necessity of some Bureau or Office, preferably in connection with some Department at Washington, to take charge of the arranging and showing at coming International Expositions, those of art alone and those general in scope of typical collections of our National art.

All lovers of American art who may visit Brussels this summer will feel ashamed at our lack of representation in the beautiful Exposition in progress there.

WHERE TO BUY IN EUROPE.

Those of our readers and patrons who are abroad this summer are advised to consult our advertising columns, where they will find the cards with the addresses of the best known and most reliable art houses in Europe. We guarantee these houses and cannot too strongly urge the wisdom of purchasing pictures or art objects only through such reliable and well known firms. The following of this advice may prevent the acquirement of fake pictures and art objects, which are tempting to American collectors and buyers in large quantity every year, and which are manufactured with such skill as to be apt to deceive even experts.

METROPOLITAN MUSEUM.

An interesting and valuable collection of objects of art, paintings and textiles has recently been received at the Museum, and among the most important is one of European laces, dating from the XVI Century, known as the Henrietta Seligman lace collection, about 124 pieces, a bequest of Mrs. Jesse Seligman.

Other examples are two pieces of Italian cut work, XVI and XVII Centuries, a gift from Mrs. Robert W. de Forest; a net work cover and fine bead head bag from Mrs. Edward Luckemeyer. Among other contributors to this department are, Mrs. James Boorman Johnson, Mrs. Charles Lutyens and Mrs. Julia Chester Walls.

Miss Helen Gould has also contributed the Murch collection of Egyptian antiquities, which was formed by the late Dr. Chauncey Murch, during his residence at Luxor, Egypt. Whistler's portrait of Sir Henry Irving in the character of Phillip II of Spain, is on view in the room of the New Accessions. An altar piece of a Madonna and child with

angels and four saints, attributed to Taddeo Gaddi, has been purchased, and the "Daughter's Return," by Robert MacCameron, is a gift from Mrs. Benjamin S. Guinness. Mr. George A. Hearn, in addition to his recent gifts to the museum, has also loaned 26 pictures by American artists, including among others the names of George H. Bogert; Emil Carleson; William M. Chase; Louis P. Dessar; R. Swain Gifford; Frank D. Millet and Irving R. Wiles.

News from Sir Purdon Clarke, who went abroad for his health, states that he is much improved, and is enthusiastic over the condition of the Metropolitan Museum of Art as well as of its future prospects. He considers the Museum now in perfect shape, and will soon be enlarged to double its present size. Several million dollars have been left to it, and it needs very little to make it the finest museum in the world.

NEW YORK'S NEGLECT OF ART.

J. Carroll Beckwith, after practicing his profession as a portrait painter in New York for thirty-two years sails to-day for Naples and will establish a permanent studio in Rome. Regarding art conditions in New York Mr. Beckwith said:

"It may be ungracious to say that our cultivated people of means, those who have it within their power to become patrons of the arts, a title which throughout Europe to-day is considered one of honor and distinction, have been singularly indifferent to the native school of American painters during the last thirty-five or forty years.

"There have been in this time a handful of gentlemen who have fostered our native school, but the number is so small when one considers the enormous wealth and great individual fortunes that it is scarcely worth mentioning.

"The Society of American Artists made its mark on the art history of our country, and to my regret it was finally merged into the National Academy of Design, where it lost that energy and spontaneity which made it a force in the art world. The National Academy is now the one great art institution of America, uniting as it does among its academicians and associates the names of most of our best sculptors, painters and architects. It is now struggling against a public which seems singularly indifferent, and its efforts during the last twenty years to obtain either from the city or from some enlightened benefactor suitable quarters where it might display the works of the American artist properly have met with signal failure. Through my long period of service on its council, my service for five years as its secretary, aside from my experience as chairman of the ways and means committee, I can speak with some knowledge of the situation.

"It is not surprising, therefore, that I, like many of my confrères, desire surroundings which may be more conducive to artistic inspiration. I do not think I will find in Europe as much talent, as much intelligent energy as surrounds me here in men of my profession.

"There are painters here whose equals do not exist abroad. In landscape we have men of great knowledge and extraordinary emotional expression on canvas. Our painting of the figure in genre work is of superlative excellence and a brilliancy of vibrating color which I do not think has been

surpassed in any period of the best French art.

"Our decorative men are of a very high order, and the recent great public buildings which have had mural and sculptural decorations as part of their embellishment are not excelled by any of the modern buildings in Europe. In portraiture we have a crowd of able men. It is, therefore, disappointing to realize that with all this great flower of production, of distinguished ability, the patronage and support of our native painter is so limited.

"That our people will awake to a realization of this at an early moment is my belief, as so intelligent a person as the modern American cannot continue with one lobe of his appreciative brain enclosed.

"One of the most encouraging artistic developments here has been the beauty of our architecture. A commercial building is no longer an ugly shell for housed commodities, but is growing in the line of beauty. Our architects no longer sacrifice their ideals and their dreams of structure to the pure question of financial interest on the investment. They have asserted themselves, and they have made an impression both on the individual investor and upon the community and State."

Mr. Beckwith added that he had been exceedingly grateful for the many evidences of appreciation he had personally received from New York.

OBITUARY.

Seymour Haden.

Sir Francis Seymour Haden, who died in London recently, was president and founder of the Royal Society of Painters and Etchers. He was better known as an etcher, but he was a distinguished surgeon long before he took up, as a pastime, the brush and needle. Among his earlier works were "Thames Fisherman," "Egham Church," "Studies in Kensington," "The Thames at Old Chelsea" and "Brentford Ferry." His first work sent to the Royal Academy was "A Rough Passage." The plate, "The Breaking up of the Agamemnon," which made him famous, was exhibited in 1871. This was followed in 1875 by his "Calais Pier," after Turner.

In 1889 he won the Grand Prix at Paris and in 1900 he was made honorary member of the Société des Artistes of the French Academy of Fine Arts. Sir Francis's wife, whom he married in 1847, was a daughter of Major George W. Whistler, and James McNeil Whistler was her half brother.

Franz Skarbina.

Franz Skarbina, the painter, died at his home in Berlin, May 18. He was born in Berlin, Feb. 24, 1849. He studied in the Berlin Art Academy. From 1880 to 1893 he taught in the Berlin University School of Art and in 1888 was made a professor. In 1892 he was made a member of the Academy for the Advancement of the Art of Engraving. Among his works are "Evening of Life," "Fish Market in Blankenberg," "A Glimpse Out of the Kaiser's Window," "Noon in Ostend" and "Villagers Playing Cards." In 1905 a gold medal was awarded to him in Berlin for his engraving, "The Imperial Palace in Berlin on a Winter Afternoon." He was a member of the Belgian Academy of Art in Antwerp.

MONTHLY ISSUES.

The American Art News is published monthly during June, July, August and September.